

# NEW YORK CLIPPER

THE AMERICAN SPORTING AND THEATRICAL JOURNAL

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## WHY DID YOU SAY YOU LOVED ME?

BY MARIAN MEREDITH.

The smile has faded from your brow,  
The olden smile that shone for me;  
Are all your vows forgotten now,  
And does your heart long to be free?  
There was a time, ere love grew cold,  
When I was all the world to you;  
Why did you say you loved me, when  
Your words were cruel and untrue?

CHORUS.

Perhaps 'tis better that we part,  
Since now another has your heart;  
Why did you say you loved me, when  
We now may never meet again!

Your words are now so cold to me,  
They once were to my heart so sweet;  
My dreams were of the years to be  
When all of life would be complete.  
I little thought in those old days  
That you so quickly would forget;  
Why did you say you loved me, when  
You knew you'd bring me but regret!

## A STAGE DUEL.

BY J. P. O'DUGHLAN.

It was a wretched, foggy, muddy, and altogether dreary night, when I strolled into the club's smoking room. Not a soul was there, but the brightly blazing fire was far more tempting than the snow and slush of Broadway, and, pulling a comfortable chair close up to the fender, I relinquished myself to the companionship of a cigar and my thoughts.

I had been sitting there perhaps half an hour, and was wondering at the unusual emptiness of the club, when the clock on the mantle piece chimed twelve. Just then the door opened, and looking around I nodded a welcome to the newcomer.

"Hallo! Brown," said he, "all alone; why I haven't seen you for a month of Sundays." As he spoke he wheeled an armchair up to the fire, and sat down facing me.

"Great success! Enormous houses!! Standing room only!!" he exclaimed, gleefully, rubbing his hands before the fire.

"Lucky dog," said I, "but, by the way, what are you doing now? You see I have lost sight of all things theatrical for months, owing to my trip abroad," I added by way of explanation of my ignorance of my actor friend's exact position.

"You must have been lost to the world, my boy. I'm of the Parthenon—playing the role in 'The Swashbuckler,'" and again my friend rubbed his hands in complete self satisfaction.

"You are pushing ahead, old chap," I remarked, for I had known Jephson when his highest ambition was to play lead in a fifth rate touring show.

"Just a bit," he replied. "I am a little in advance of the 'Cloven Hoof' days," and Jephson chuckled.

"Statues on pedestals shouldn't throw mud," I retorted, somewhat warmly, for "The Cloven Hoof" was one of my juvenile perpetrations.

"Well, I don't know, Brown, that you need be so much ashamed of the authorship of 'The Cloven Hoof'; it was a corking good thing for the road, and I owe my first real lift up to it. That duel scene in the third act was ripping good business. My stars! usen't it fetch the gods?"

"Yes, that was a pretty good situation," I assented, with something of paternal pride. "You and Mortimer made it go with a snap, I remember, but how did it go when Mortimer left?"

"What, did you never hear the story of that affair, when Mortimer left us?"

"Never."

"Well, I'll tell you the yarn if you have half an hour to spare."

In response to my "fire away," Jephson sat back, and, crossing his legs, embraced his left knee, a favorite trick of his, and proceeded to tell me the story.

"Mortimer, I dare say you remember, left us at Alexandria and came East to New York. I was put in the bill at once as leading man, and Valbert—you remember the chap who used to play 'heavies'—was put in my place, the villain's role. A good villain he made, but he was always inclined to be a bit cranky, and somehow did not seem to hit it off any too well with the rest of the company.

"He was a first class swordsman, which was one of the reasons for giving him the part, and every night he and I gave the house a good ten minutes of the clash of arms in that duel scene."

"Well, things went along in excellent shape for some time. 'The Cloven Hoof' was a pronounced success in every town on our list, and consequently the company was in high feather. I felt that I had very securely set on the first rung of the ladder of fame at least, and on the strength of my prospects Miss Grace Hamilton—the present Mrs. Jephson—and I announced our engagement to the company."

"When we had received the congratulations of the others I began to hear a good deal of joking at Valbert's expense, and I learned for the first time that ever since he joined the company he had been madly in love with Grace. I gave the affair only a passing thought, but I could not fail to see that Valbert was very much upset by the destruction of his hopes, and many times I found him regarding me with silent, morose eyes."

"It was evident that he determined on not being friendly, and so soon as I found that he had fixed himself in that determination I accepted it with a shrug of my shoulders. He had not at any time pestered Miss Hamilton with his attentions, and from the time of the announcement of our engagement he seemed to avoid her deliberately. Still in those scenes in which she was supposed to be in his power his demeanor, he told me, made her exceedingly nervous, and for myself, I must confess that often in the duel scene, when Valbert made some more than usually vigorous lunge at me, I felt far from comfortable, and used to thank my stars that you had so written the play that the final thrust was to be delivered by me. I believe that had he, in that scene, to kill me he would some night so far forget himself as to do it in earnest."

"However, although I mention those things to

you now, they had very little effect on me at the time, and my thoughts were mainly centered on the time when we were due back in New York where my marriage with Grace was to take place.

"Nothing unusual occurred until we arrived in X—, where we were housed in the roomy old Pioneer Theatre. By right of my position as leading man, and because of the fact that there was one to spare, I was given a dressing room all to myself."

"It was just seven o'clock and I was leisurely beginning to make up. Grace had left me to go to her own room. During our conversation together she had told me that somebody had been saying that Valbert had been drinking over at the hotel all

"I turned around instantly, and, putting my hand on his shoulder, said, steadily as my growing anger would permit, 'Look here, Valbert, I don't wish to quarrel with a drunken man—and you are helplessly drunk, I am afraid. Will you leave the room, or shall it be necessary for me to sling you out?'"

"Not at all necessary," he retorted, his manner suddenly becoming very cool. "I will say the rest of what I came to say in very few words. We fight a duel in the third act—tonight I shall be in earnest, and it would be well for you to be in earnest also. I give you fair warning. You understand?"

"As Valbert arose from the box on which he had been sitting, to leave the room, he attempted a

audience thoroughly, and we could see that every man, woman and child in front felt the keen edge of excitement. Nat Hawkins, who was stage manager then, was too old a hand to allow the interest to flag for a moment, and he had the scene changed to the lonely meadow where the duel was to be fought in double quick time.

"Well, when Valbert faced me, sword in hand, you could hear a pin drop. We were alone on the stage, as Hawkins always made the seconds retire 'off,' so that we should have the whole stage to ourselves for a fine display."

"Our swords crossed. I heard Valbert say in a clear undertone: 'Jephson, it is you or I now, guard!'"

frantic applause and those behind the scenes thought that our energetic struggle was in response to the calls of the audience.

"The blood spurted from a cut in my arm, the realism delighted the audience, but the sight of my saturated sleeve roused every fury within me and I plied my full strength against Valbert. Again and again I rushed full at him, but failed to reach my mark and every effort I made to disarm him by a favorite counter of mine proved useless."

"I was almost in despair when—crash!—my sword snapped at the hilt, the blade flying right through the scene at back. As I stood there with the broken hilt in my hand I must confess my feelings were those of utter dismay. Valbert saw the game was his, and as he lifted his sword high above my head I saw no hope of escape."

"More in desperation than with any hope of warding him off, I hurled the broken hilt with all my strength full in his face. He staggered back, bruised and bleeding, but only for a moment. Again, blind with fury, he rushed towards me. Instinct came to my rescue. I seized the heavy iron scabbard that dangled at my side. A quick snap broke it away from the cotton tape that bound it to my belt."

"Raising it fairly above my head I parried Valbert's furious blow. The quickness of the action disconcerted him—the whole incident, since the breaking of my sword occupied but a few seconds—he lost his guard from the dint of the clash, and before he could recover the heavy scabbard descended on his head with all my strength in the blow. As he fell senseless to the floor the curtain came down hastily, and the company, who at last realized what had happened, rushed on to the stage."

"The audience never saw the reality of the affair, and so that it should not leak out, I went before the curtain to acknowledge the plaudits of an enraptured house."

Jephson rose as he said the last words, and turned to leave me.

"Just a moment," I said, "the end!"

"—is obvious," he replied, "I married Grace—Valbert is in an asylum."

## WM. COURTLEIGH.

This popular player, whose portrait adorns the front page of this issue, was born in Guelph, Ontario, on June 28, 1867. Early in life he manifested an interest in stage work, and for two years immediately preceding his entrance into professional life he gathered experience as a member of an amateur dramatic club. He made his professional debut in St. Louis, Mo., in 1888, in a melodrama entitled "Brother and Sister." Since that time he has had a varied experience, playing in turn juvenile, heavy and leading roles. Among his principal engagements were the following: Gerald Daly, in "Ivy Leaf;" Ivan Ogarcin, in "Michael Strogoff;" leading business with John Dillon's company; Dimetrius, in the original cast of "Cleopatra;" with Fanny Davenport, also Jean De Sirieux, in "Fedora;" and Cesare Angelotti in "La Tosca," with the same star. Season of 1892-93 he was a member of Augustin Daly's company and played Robin Hood, in "The Foresters," and the Lord, in "Taming of the Shrew." He played Perry Bascom, in "Blue Jeans," and Frank Layson, in "In Old Kentucky," both leading roles, and also played leads for a short time with Helen Duvray. In 1895 he played John Stratton, the title role, in "The District Attorney," succeeding Wilton Lackaye, and also in that year he created the role of John Swiftwind, the Indian, in "Northern Lights." During the season of 1896-97 he played Posthumus, in "Cymbeline;" Romeo, in "Romeo and Juliet," and Rudolf, in "Lash," with Margaret Mather. Throughout the last two seasons he has been a member of Daniel Frohman's Lyceum Theatre Company, with which he at first played Rupert of Hentzau, in "The Prisoner of Zenda," on summer tour. He opened here at the Lyceum Theatre as Maxine DeMally, in "The Princess and the Butterfly," and then played Jas. K. Hackett's role, Sir George Lamont, for six weeks, during Mr. Hackett's illness. He next played Loftus Roupell, in "The Tree of Knowledge," and last Spring, on tour, played Edward Oriol, Edward Morgan's part, in "The Princess and the Butterfly." He is at present adding greatly to his fame by his excellent performance of Ferdinand Gadd, in "Trelawny of the Wells." It will readily be seen that Mr. Courtleigh has had wide experience in his profession, and that his services have been in active demand for important roles. He is intelligent and capable, and has made steady progress in the profession. His versatility enables him to meet all demands upon his skill, and he is deservedly held in high esteem.

## WHEN MASCAONI COMPOSES.

Mascagni's greatest passion and delight is to conduct an orchestra, for which he himself says he has a natural talent. But what is more interesting is to watch Mascagni composing his works. His wife, Signora Lina; Mimi (his eldest boy); Dino (another son) and Emilia (his little daughter) all have their parts in it. When the maestro is feverishly writing notes and rushing to the piano to catch an inspiration, his wife follows him, to and fro, while the children climb on his knees, he unconsciously running his fingers through their curls. As soon as he has fixed on a melody he gathers the children in his arms, and they all roll indiscriminately on the floor, the shouts, bumps, laughter, tears, making such an uproar that at last Signora Mascagni interposes, scolding her husband and telling him that a grave musician should give a better example to his family. She bundles away the children, and he returns to his desk, but a few minutes later the scene repeats itself.—*Full Mail Gazette.*

## EVEN THE BEASTS OF THE JUNGLE.

TOMMY—Is that he or a she lion, papa?  
FATHER—Which one, dear?  
TOMMY—That one with its face scratched and the hair on the top of its head.  
FATHER (with a sigh)—That must be the male, my son.—*Id. Id.*



day, and was just then lying up in the 'green room' waiting to sober up.

"All the time he had been with us Valbert had never been known to get drunk, and I was just speculating as to whether he would be fit to go on or not when I heard a knock at my door. Before I had time to say 'come in' the handle was turned and Valbert entered somewhat unsteadily, but apparently in a state of slight recovery."

"Evening, Valbert," I murmured, looking at him in the glass.

"He did not reply, but sat sullenly on the property box inside the door."

"After a few moments' silence I remarked: 'Tired, eh? going to dress?'"

"He grunted in reply. I could see that he was trying to make up his mind to say something. Finally he blurted out:

"Look here, Jephson, you know what's in my mind, and we'd better have the matter settled once for all."

"I know nothing about what's in your mind, my dear boy," I replied, calmly, "only it strikes me that just now there's a little too much rye where your mind usually locates itself. Don't you think you had better be getting ready? It is now half-past seven, and we're going sharp at eight."

"Oh! I'll be ready alright, Mr. Jephson—I thought I would tell you to be ready, too! D'ye hear?" he said, in a shriek.

"What the dickens do you mean, man?" I asked, on the verge of losing my temper.

"What do I mean?" this in deeply sarcastic tones. "Well, if you must have it told in so many words, Jephson, I mean that I have not given up Grace Hamilton at all as easily as you may have imagined."

dignity of carriage that he was absolutely unable to carry off, and my amusement at his strutting and black looks made me overlook what I might have otherwise considered, the serious side of our interview.

"Shortly afterward Grace came in, and I told her of Valbert's visit, omitting definite particulars of his threat about the duel, and together we laughed heartily at the poor little chap's fancies. Soon we were joined by some of the others, and I fear that until the curtain rang up poor Valbert was the butt of our jokes."

"The first act passed off very well. We had a good house, and it quickly warmed up into a good temper. I was surprised to see Valbert act as well as he did. I concluded that he must have thoroughly sobered himself after leaving my room. However, during that scene in the second act where he forcibly carries Grace off I saw him act somewhat more fervently than the stage directions demanded, and I determined to thrash him soundly for it the first chance I got. At the moment when he came off I had to go on, but I made up my mind that between the acts I should give him a necessary caution."

"When the curtain rang down on the second act the house applauded with hearty Western vigor, and of course I had to go to the front to bow my acknowledgments. That business left me but little time to make my change for the next act, so I had to forego my interview with Valbert for the moment. I was left with barely enough time to dress and be back again on the stage to be 'discovered' when the curtain went up."

"Never did the piece seem to go better. The quarrel and the situation where the villain throws down the glove to the hero seemed to grip the

"It was only then that I realized fully that Valbert's mad words were seriously meant, and you can well imagine what an awkward fix I was in. To attempt to leave the stage would ruin the play. My blood was rising, and I determined to try Valbert as far as he would go, acting, of course mainly on the defensive."

"For a moment we both fenced cautiously, but Valbert, seeing that my policy was defensive immediately began to force the pace. Soon the blades were clashing with each determined thrust and parry. I felt in splendid form, I moved as if on springs, and my wrist felt like a piece of Damascus steel. Still Valbert's attack was trying me to my uttermost."

"The house saw that we were giving it a spirited display of swordsmanship, and quickly found its voice in tumultuous rounds of applause at every clever stroke. Valbert pressed me like a fury. The gleam in his eye spelled cold murder. For a moment the real significance of my position flashed upon me. I was there facing a madman bent on killing. My lips refused to utter a cry for assistance, and my natural fighting instinct prompted me to hold out until I could, by some lucky chance, save the situation, or until the prompter rang down the curtain through sheer impatience at our continued combat."

"Nothing of the kind happened, however. I felt myself becoming worn out in the ceaseless effort to parry Valbert's lunges, now growing wilder and wilder."

Suddenly I changed my tactics; rushing at my adversary I very nearly forced him off the stage in the vigor of my assault, but he recovered himself quickly and renewed his attack with desperate venom. The house roared itself hoarse with its











## Vaudeville & Minstrel

Feb. 6. This week she is appearing with electric effect, invented by John Le Clair, tor's Theatre, New York.







ars," 28; Vance Comedy Co. March 2-4.....The local lodge of Elks celebrated their fifth anniversary Feb. 16 with a banquet and entertainment. Manager Gotthold, Corse Payton and members of the company were among the entertainers.

**Middletown.**—At the Casino Willis Bros. did good business Feb. 16-18. "A Girl from Paris" had







culean beauty: the Orraz Troupe of Puzzlers, Wm. Macomber, English and Harry Williams, a pair of







## THE NEW YORK CLIPPER.

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PROPRIETORS.

GEORGE W. KEIL, MANAGER.

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THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York, N. Y.

## NOTICE TO ADVERTISERS.

Owing to the pressure on our reading

and advertising columns there will be a

permanent increase of four pages in the

makeup of THE CLIPPER, beginning

with the edition issued March 1. Our

advertisers who wish a position on the last

page, or next to the last page, are re-

quested to have their copy at this office

not later than Saturday morning, the

above mentioned pages going to press on

Saturday afternoon. The other advertising

pages will go to press as usual, the

forms closing Tuesday afternoon, at 1

P. M.

## QUERIES ANSWERED.

NO REPLIES BY MAIL OR TELEGRAPH.

ADVERTISERS ON WEEKENDS NOTICES. ALL IN QUEST

OF SUCH SHOULD WRITE TO THOSE WHO SEEK, IN

CARE OF THE CLIPPER POST OFFICE. ALL LETTERS WILL

BE ANSWERED PROMPTLY. THE CLIPPER IS NOT A

THEATRICAL COMPANY IN SOUGHT. REFUSE TO OUR LIT

TERMS ON ANOTHER PAGE. WE CANNOT SEND NOTICES BY

MAIL OR TELEGRAPH.

## THEATRICAL.

Mrs. M. A. Detroit.—I do not approve of the

employment of children of such tender years on

the stage, nor do we think that either of the acts

you describe would be sufficiently strong to secure en-

gagements. Send the child to school and support her if

you can, and think carefully of your responsibilities

before you undertake to make her support you. It is

unnecessary to give advice on these topics.

E. M. Newark.—The Sporting Duchess has been

played four times in your city. First at Jacobs' Theatre,

week of Jan. 8, 1897. Mrs. John Drew appearing as the

Duchess. Second at the same house, week of Feb. 4,

1897 with Rose Coghlan in the title role. Third, same

theatre, week of Nov. 8, 1897, with Rose Coghlan. Fourth,

at the Columbia Theatre, week of Dec. 6, 1897, with

Alice May in the title role. I have no record of it

being played at the Duke's.

K. R. Newark.—We simply know there is a party of that name

in your city. We know nothing, however, concerning

their character.

G. W. G. Ruby.—I should never go to, 122 Nassau

Street, New York City. I have never been there.

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C. H. C. St. Joseph.—The company is not known to us.

W. J. J. Dupont.—The company is not known to us.

Theatre, now the S. S. on April 1878, with Frederick

Robinson as Count Orloff. As Lady Fairfax and

Maudie O'Grady. Dora.

J. J. Philadelphia.—Address Frank W. Sanger,

Madison Square Garden, New York City.

U. W. P. Danville.—The play is in print and

we wish it free to be addressed to the Collector

of Internal Revenue one-third of the amount of the

yearly tax.

W. H. T. Co. Boston.—We do not supply such a list.

C. V. Eagle Creek.—You cannot obtain a play.

I was the nucleus of "The Old Homestead."

U. F. B. Boston.—You would have to pay to the Collector

of Internal Revenue one-third of the amount of the

yearly tax.

W. H. T. Co. Boston.—Address the party in care of THE

CLIPPER.

P. E. New Orleans.—Has V. Seamon died in Rho-

dus? He died on July 17, 1898.

J. R. A. Philadelphia.—You can copyright a sketch

and title, but the copyright of the title of an act

will not hold. Goods in art, nor can you register such

title as a trademark. To copyright a sketch send to the

Librarian of Congress, Washington, D. C., for the necessary

blank.

## CARDS.

SUBSCRIBER, Chicago.—Here are the rules bearing on

the matter in dispute: "If a player pay or throw up his

hand, he goes out of the game for that hand and cannot

thereafter. Any player betting with more or less than

five cards in his hand loses the pool, unless his op-

ponent show up their hands before discovering the

fault hand."

R. D. Montreal.—The player cannot accept the card

that was exposed by the dealer in the draw, but must be

given the next card from the top of the deck, before any

player to his left has been dealt.

E. E. Boston.—The dealer of a jack pot, when

called, has to show his entire hand; when not called, he

need show only one card.

U. F. B. Boston.—Write to C. S. Lawrence, 88 Centre

Street, New York, for "American Hoyle."

Bridgport.—Each player needing two points. B.

after 100, jack, won, as both points outrank game in

value.

M. R. Washington.—It was a misdeal and the cards

must be reshuffled, and the dealer dealt again.

No points can be counted in the hand.

G. H. and J. G. Jersey City.—Yes, by having four

kings and queens, counting 8 kings and 8 queens;

royal married, 40 and 40, and 40 and 40, each

making 60—a total of 240; but they must be melded at

the same time.

It is a misdeal; the cards must be re-

shuffled and dealt, and the dealer dealt again.

S. A. M. New York.—Yes, the queen making a sequence

of 6's.

## BASEBALL, CRICKET, ETC.

H. K. M. Boston.—The Providence team won the

championship of the National League in 1879 and in

1884.

J. R. Richmond.—There is no authentic record of

the greatest distance a baseball has been batted in any

game between professional teams.

J. C. Philadelphia.—The longest throw of a ball

made in 1875, 2. With the Athletics in 1876.

## ATHLETIC.

A. W. B. Peoria.—Cannot refer you to any publication

giving the information desired. Perhaps you might

obtain such a book by writing to Dick &amp; Fitzgerald, 18

Ann Street, New York City.

## BILLIARDS, POOL, ETC.

J. E. C. Chicago.—The players who tied play off for

first prize, the loser taking second. The party who won

eleven games is not entitled to any prize.

## TURF.

A. AND B. Montgomery.—A rule of the turf requires

that, in case the race is not run, the money bet be put

back and divided, even.

## RINGS.

J. L. New York.—THE CLIPPER's report of the fight

between Bob Fitzsimmons and Jack Dempsey, at New

Orleans, Jan. 14, 1891, stated that in the eleventh round,

after Dempsey had been knocked out, Fitz said: "Give it up, Jack; you're

weak as a cat, and I'm strong as a bull. You've no

chance against me. I have to go home. Give it up, Bob; I

can't do it." replied Dempsey. "You'll have to go

ahead and knock me out."

E. J. B. Troy.—Owing to police interference the bet is

declined.

J. W. A. Buffalo.—Sharkey having been declared the

winner, the party who bet that Corbett would get the

decision lost.

M. J. K. Boston.—If Maher was given the fight by

the referee, the party who bet on him won, of course. If

you mean the fight at Syracuse, N. Y., recently, it

was not a regular fight, but simply a sparring bout. In

P. R. matters all bets upon the result of a fight go as do

the battle money.

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the referee, the party who bet on him won, of course. If

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J. W. A. Buffalo.—Sharkey having been declared the

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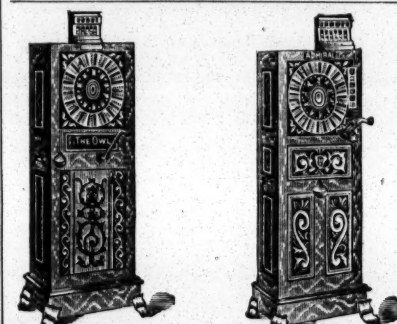
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### Manager Recalled to Repeat the Fight.

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MY DEAR MR. LUBIN: Received the Sharkey-McCoy fight films and showed them Saturday afternoon and night to two large houses. I have arranged with the management here for two more exhibitions, to take place next Friday, the 3d of February. Truly yours,  
(Signed) JAMES R. WAITE, care of Opera House, Lawrence, Mass.

Copy of "ad." in EVENING TRIBUNE, Lawrence, Mass.:

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